

This past year saw continuing program changes within the existing structure of the department. New channels for working with area universities and students were pursued; a broadened contact with the public--as described below--was successfully accomplished through an integrated, balanced use of programs during the Bicentennial year. The year was not without its losses, however, as several highly dedicated staff members left the department for a variety of reasons.

The total number of participants in all phases of our educational activities increased to 137,567. This could be accounted for by the popularity of the European Vision of America exhibition and other programs which brought the public to the Museum. Wherever decreased enrollment was found--in the Young People's Program or university classes--there were either cutbacks in funding or complex factors outside of the Museum.

Young People's Programs

Despite the increased number of self-guided and staff-conducted classes in 1975 with 59,041 total participants, enrollment decreased in 1976 to 56,584. This 4% drop might be explained, in part, by the lack of funding in many regional school districts--school levies were often defeated--resulting in the elimination of field trips to the Museum. In general, enrollment in museum classes was stable, and

in some cases showed an increase, due to the wider availability of scholarship aid.

Special projects were redefined since the availability of funding--through the George Gund Foundation--made it possible for an enlarged University Circle Project to be staffed by part-time art education teachers with the assistance of selected full-time administrators of the department. The East Cleveland Project, which suffered from governmental-funding cutbacks, was redirected under the guidance of James A. Birch, Ann Chadbourne, and Julie Hoover. In the fall, full-time staff members from the department supplemented the part-time East Cleveland teachers, permitting the structuring of smaller classes and the creation of a better atmosphere between Museum and community teachers. Undoubtedly the use of volunteers from the Junior Council contributed to the "seasoned" atmosphere of the program where long-time project members could work closely with newer volunteers.

There were other modifications in 1976. First, four student interns from Cleveland State University worked with departmental members and Professor Bobby L. Rowe of the Cleveland State Faculty. This contact established new ways in which creative teaching talent could be found for the future. Other internship programs (Lake Erie College and Case Western Reserve University) were conducted, but they did not always coincide with our existing projects due to scheduling difficulties between the schools and other cooperating institutions.

Second, the small pilot program begun with the Cleveland Public Schools in

1975--organized and taught by John Moore--met with continued success, further cementing ties with the Cleveland Public School System.

High School Programs

Despite the loss of Celeste Adams--who returned to graduate studies at Harvard University--high school programs continued to broaden. During the spring semester, Celeste Adams taught the Advanced Placement course to twenty-four area students. From this group, twenty-one took the standardized examination in May, from which nineteen received Advanced Placement credit (a score of 3 or better). The class scores were well above the national average; many students received college credit for their work at the Museum. In the fall, under the guidance of Ronnie Zakon--the new supervisor of High School Programs--the Advanced Placement course began a third year. Twenty-five students from local public and private schools were introduced to art history and the Museum collections through lectures and discussions emphasizing material from Ancient Egypt to the Early Renaissance. Because of the increased scope of the program and the interest in encouraging more students to apply, the Martha Holden Jennings Foundation provided funding for area scholarships.

A new program for high school students was initiated in the fall by encouraging interest in the Oriental collections through a ten-week course, *The Arts of China and Japan*, taught by Marjorie Williams. Experimental in nature, the course attracted six students from private schools. Some already had an acquaintance with Eastern cultures; others wanted to be introduced to new areas and ideas. This program--which all the students found beneficial--will be continued in the fall of 1977, with a strong effort being made to obtain high school credit.

In February, independent projects continued with local high schools; one student completed a studio project and another did a research paper. In May, nine students worked in the department studying the teaching methods of the staff. In the fall, one student assisted in the East Cleveland Project.

The Joint Program with the CWRU Art Department

These courses were given by members of the curatorial staff:

Spring Semester

ARTH 305/405	The Art of India - S. Czuma
ARTH 319/419	History of Egyptian Architecture - J. Cooney
ARTH 373/473	Realism and Naturalism in French 19th Century Art - G. Weisberg
ARTH 377/477	Cubism - E. Henning
ARTH 610	Cleveland Art Museum Internship - W. Ho

Fall Semester

ARTH 321/421 History of Egyptian Sculpture - J. Cooney

ARTH 395/495 The Philosophy and Research Methods of Art Historians -

G. Weisberg and others

ARTH 476 Art Nouveau - G. Weisberg

ARTH 592 Introduction to The Cleveland Museum of Art - G. Weisberg

ARTH 610 Cleveland Museum of Art Internship - S. Czuma

The Art Museum Studies Program initiated in 1972 continued with the addition of one new candidate. Karen Smith, working with the Prints and Drawings Department, became a Museum Studies Fellow supported by a Kress Foundation grant.

The curator worked closely with members of the CWRU faculty in bringing the Midwest Art History Society meetings to the Museum. In April, following publication of a newsletter, the conference was held at the Museum, attracting a wide sampling of art historians and museum curators from the midwest. The Ohio Area Student Symposium was held at the Museum in May, encouraging further exchange of ideas through the presentation of student papers sponsored by faculty members from several universities.

Other University Programs

In 1976, programs were established with other area universities to train students on the undergraduate and graduate levels. A month-long workshop with Oberlin College began in January, coordinated by the curator and Professor Katharine Watson of the Oberlin College faculty. Fifteen Oberlin students participated in the program which was partially funded by the Winter Term Committee of the College. Nine students worked in the Extensions Division preparing theoretical projects for gallery spaces in the Greater Cleveland area. They worked closely with Andrew Chakalis and Ronnie Zakon in examining methods of installation and design. Six students worked on audio-visual projects (see below), with four slide tapes being produced.

A second program was begun with Cleveland State University whereby selected students would participate in a semester's internship with the Extensions Division. Under the guidance of the curator and Andrew Chakalis, two students in art history worked on the Materials and Techniques exhibition and catalogue (see below), locating objects in the Cleveland area and interviewing local artists. The program was coordinated with Professor June Hargrove of Cleveland State University.

Continuing Education

In 1976, twenty-three courses were offered, with a total attendance of 6191.

This increase from last year's attendance figure of 4020 can be explained by the fact that courses were opened free to the general public and were advertised in local newspapers. With Museum members retaining the privilege of early registration and receiving a free reading packet (including pertinent Bulletin articles), the results were gratifying. Popular courses were those related to special exhibitions: The European Vision of America and "Spacious Skies": Heritage and Horizons. The Introduction to the Arts of Asia also attracted a large audience.

An effort was made once again, as part of the educational programs for the European Vision of America, to work with high school teachers of humanities. A workshop, supported by a grant from the National Endowment for the Humanities, was offered in June and July for university credit with CWRU. Eight local teachers were enrolled.

For the third consecutive year, the Wednesday Evening Summer Festivals included music recitals, films, lectures, and studio workshops--all preceded by an optional box dinner. Once again attendance was dramatically up (with the exception of the film program).

In July, Jay Gates resigned as Assistant Curator for Adult Education to become Curator of Education at the St. Louis Art Museum. In August, Helen O. Borowitz became the new Assistant Curator with responsibilities for adult programming.

Didactic Educational Exhibitions

The department was engaged in the refinement of its educational exhibition program during 1976. Three exhibitions were designed to complement major exhibitions, with one being prepared for future use in another Cleveland community gallery. The Arts of the American Indian, prepared by Elisabet Harter, supplemented the European Vision of America exhibition. At the time of Heritage and Horizons, the department installed Documents: Heritage and Horizons, based upon letters and photographs supplied by the Archives of American Art in Detroit.

In November, Materials and Techniques of Twentieth-Century Artists, designed by Andrew T. Chakalis, examined developments in twentieth-century painting, sculpture, and printmaking by utilizing objects from the Museum collection, private owners, and local artists. A detailed catalogue, supported by a grant from the John P. Murphy Foundation, was prepared under the guidance of the curator and Mr. Chakalis. Two Cleveland State University students, Dee Driscole and Dorothy Ross, with the assistance of Karen Smith, prepared the catalogue text as the culmination of their

internship in the Extensions Division. The use of wall labels and catalogue served as educational guides and prepared the exhibition for the general public; the show traveled to the Beck Art Center in Lakewood. Scholarly interest was also generated by a review that appeared in Nouvelles de l'Estampe in France.

Films, Public Lectures, and Audio-Visual Programs

Edward B. Henning, Curator of Modern Art, continued to organize the adult film program. During the summer the series was devoted to film classics: The Film as Movies; in the fall, emphasis focused on Jean Renoir, Rene Clair, and other French directors.

Twelve public lectures were offered throughout the year, including: Hugh Honour on the European Vision of America; John H. Elliott, Edwin Wolf, and William C. Sturtevant on various aspects of the same exhibition; Eugenia Parry Janis on Art and Photography; David C. Huntington on a Survey of American Painting; Theodore Reff on Picasso; Dewey F. Mosby on Alexandre-Gabriel Decamps; Peter Bunnell on Alfred Steiglitz; Jacinto Quirarte on Classic Maya Vase Painting; and James R. Johnson on Cluniac and Cistercian art.

Sixteen new audio-visual programs were developed by Frederick Janesch under the guidance of Janet Mack. These tapes included four prepared by Oberlin College

students as part of their month-long internship at the Museum: The Art of Lyonel Feininger, Katherine Solender; The Decorative Arts of American Architects, Jeanine Love; Portrait of a Lady by Bronzino, Diana Lee; and A Shang Dynasty Bronze Vessel, by Nanette Carter. At the time of the Arts of the American Indian exhibition, four tapes were completed, including: North American Indian Art, Gerald Karlovec; Kachina Dolls, Janet Mack; Navajo Weaving, Kathleen Coakley; and American Indian Art, Janet Mack. The European Vision of America stimulated the creation of three new programs: European Vision of America, Helen Borowitz; Romantic Tales of the New World, Ken Pearson; and Scenes of the New World in Music, A. Beverly Barksdale. Other tapes included Heritage and Horizons by Ronnie Zakon and Classical Art by Jay Hoffman. Designed for use in a portable audio-visual unit, these tapes explained exhibitions designed especially for the Modular Unit and for use in libraries and schools in the community.

Extensions Division

This past year was one of transition and change with the Extensions Division. In August, after the resignation of Janet Mack, Andrew T. Chakalis accepted the responsibilities of supervisor. Throughout the year exhibitions prepared for area schools--ninety-five in number--were evaluated to see if the exhibitions were utilized

by teachers and students; in general, results were satisfactory, although further study is anticipated to see how best to design exhibitions that can be skillfully related to school curriculum needs.

The staff assisted in the preparation of departmental educational exhibitions (as noted above) and continued to expand services to galleries outside the Museum. These included the Kenneth C. Beck Center in Lakewood and the Willoughby Fine Arts Center, where a contemporary print exhibition prepared by Karen Smith and Andrew Chakalis was shown. Other exhibitions were designed for the Lakewood and Karamu Galleries; at the former was a useful show, Geometric Forms in Art, prepared by George Brewster.

The portable modular unit traveled to selected community sites, especially the Federal Reserve Bank of Cleveland and the Mayfield Regional Public Library. Along with a specific exhibition, a portable audio-visual unit used slide tapes to explain educational content.

Student internships were developed for brief periods. A month-long intercession program was developed with nine Oberlin students; two students from Cleveland State University were welcomed for a six-month program; and a student from CWRU assisted on the Cleveland Water Colors and Enamels exhibit for the Lakewood Gallery.

The Extensions collection was enriched by the addition of over 100 objects which came to the department either through gift or purchase.

The curator delivered a paper at the College Art Association Meeting in Chicago on "Fantin-Latour's 'Studio in the Batignolles': A Symbolic Interpretation"; in the spring he served as a panel member at the Midwest Art History Society meeting discussing the "University and the Museum." In the fall he presented a discussion on the "Advanced Placement Programs for Art History and Science Museums" at the Midwest Museums Conference, Madison, Wisconsin. He also lectured at the Art Gallery of Ontario on "Japonisme"; and at the University of New Mexico, the University of Pittsburgh, and the Smithsonian Associates at the Smithsonian Institution, Washington, D.C.

The curator continued as Chief Reader for the Advanced Placement Program in Art History, grading the nationwide examinations at Rider College, near Princeton, in June. He also served on the National Endowment for the Arts subcommittee for Museum Education and Community Programs.

Mrs. Rita Myers retired in February after forty-three years as an instructor in the department. New staff members were added during the year: Marianne Doezemra came to the department as an instructor in September and Ellen Breitman

joined the staff in the same capacity in December. Lynette Rhodes joined the staff of the Extensions Division in August.

Gabriel P. Weisberg, Curator

Lynette I. Rhodes, Review of "Materials and Techniques of Twentieth-Century

Artists, Cleveland Museum of Art, November 17, 1976 -

January 2, 1977." NOVA Newsletter, December 1976.

Gabriel P. Weisberg, Catalogue entries for 19th-century paintings in "The

Frederick W. Schumacher Collection" catalogue, Columbus

Gallery of Fine Arts (1976).

_____, "Twentieth-Century Gothic: John Taylor Arms," ARTnews

March 1976, pp. 58-59.

_____, "Félix Bracquemond and the Molding of French Popular Taste,"

ARTnews, September 1976, pp. 64-66.

_____, Review of "Charles Meryon" (catalogue for an exhibition held

at the Toledo Museum of Art, Yale University Art Gallery, and

St. Louis Art Museum), Art Bulletin, Vol. LVIII, March 1976,

pp. 137-139.

_____, Review of "Charles Gleyre ou les illusions perdues," edited

by Ursula Stürzinger, Rudolf Koella, and Hans A. Lüthy. The

Art Bulletin, September 1976, LVIII, Number 3, pp. 464-467.

_____, Review of "Western Sculpture, Definitions of Man," by Ruth

Butler. ARTnews, November 1976, p. 132.

CLASSROOM LEVEL EXHIBITIONS:

March 24-August 1, 1976

ARTS OF THE AMERICAN INDIAN

Elisabet Harter

September 8 - October 10, 1976

*** DOCUMENTARY WITH HERITAGE AND HORIZON**

Archives of American Art
Andrew T. Chakalis

October 20-November 7, 1976

TEXTILE ARTS CLUB ANNUAL EXHIBITION

Andrew T. Chakalis

November 17-January 2, 1977

**** MATERIALS AND TECHNIQUES OF 20th-CENTURY
ARTISTS**

**Dee Driscoll
Dorothy Ross
Andrew T. Chakalis
Karen Smith
Gabriel P. Weisberg**

*** HERITAGE AND HORIZON: THE WORDS AND THOUGHTS OF AMERICAN ARTISTS 1776-1976
(correct title)**

****catalogue**

Acquisitions by the Extensions Division

GIFTS

76.1000-11 Kent Bicentennial Portfolio - Spirit of Independence:

Bicentennial Indian, lithograph, Fritz Scholder, b. 1937; America

Her Best Product, lithograph, Edward Ruscha, b. 1937; An Outline

of History, lithograph/serigraph, Larry Rivers, b. 1923; Women's

Equality, lithograph, Marisol (Escobar), b. 1930; The 1920's....

The Migrants Cast Their Ballots, silk screen, Jacob Lawrence,

b. 1917; Washington, lithograph, Alex Katz, b. 1927; Liberty '76,

serigraph, Robert Indiana, b. 1928; The Boston Tea Party, litho-

graph, Joseph Hirsch, b. 1910; Bicentennial Bandwagon, serigraph,

Red Grooms, b. 1937; Union Mixer, lithograph, Colleen Browning,

b. 1925; Fourth of July Still Life, serigraph, laminated/diecut,

Audrey Flack, b. 1931; Waiting, lithograph/serigraph, Will Barnet,

b. 1911 (Lorillard).

76.1012-18 Embroidered Silk Tunic, China, ca. 1875; Embroidered

Silk Pants and Tunic, China, ca. 1890; Embroidered Silk Pants and

Tunic, China, ca. 1880; Two Obis, silk embroidered, Japan, 20th c.;

Embroidered silk slippers, China, first-quarter 20th c.; Silk

Tunic, Japan, ca. 1900 (Mrs. Frank Solomon). 76.1019 Rounded

Clay Pot, Panama (Gary R. Strauss). 76.1020 The Sky Hides All

Birds, intaglio embossing with white ink, Adja Yunkers, American,

b. Latvia, 1900 (Arthur L. and Majorie Feldman). 76.1021 Americana,

lithograph, Sandu Liberman (Jehuda Levin). 76.1022-23 Hershey

Bar Transition and To Naomi, drawings, Alan Fenton (Vincent Melzac).

76.1024-54 Illuminated Leaf of a Choir Book, vellum, Italian,

15th c.; Sampler, natural linen, Germany, 1793; Two Samplers,

linen, America, 1817 and 1834; Box, wood, Scotland(?) ca. 1840;

Two Flasks, Nailsea, clear glass, translucent and opaque,

America, 19th c.; Box with Lid, silver, England, ca. 1800;

Candle Snuffer, metal, America, ca. 1820; Box with Lid, enamel on

metal, cloisonné, China, late 19th or early 20th c.; Opaline

Glass Box, French, early 19th c.; Footed Bowl with Lid, glass,

America, ca. 1825; Teapot and Stand, earthenware with salt glaze,

metal, England, ca. 1840; Coffee Pot, pewter, America, 1820-40;

Two Snuff Boxes, horn, silver flange, Scotland, ca. 1820-50;

Paperweight, clear and opaque glass, France, ca. 1850; Paper-

weight, glass, America, ca. 1860; Two Paperweights, glass,

England, ca. 1860; Celery Glass, pressed clear glass, America,

ca. 1860; Lamp Base, flint glass, brass, America, ca. 1845;

Three Salt Dishes, "Lacy-pressed" clear glass, America, ca. 1830;

Salt Dish, "Pattern mold" clear glass, America, ca. 1825; Small

Plate, "Lacy-pressed" clear glass, America, ca. 1830; Bellows,

wood, leather, metal, America, ca. 1825; Rug, wool, cotton warp,

natural dyes, Persia, Sarouk, early 20th c.; Rug, wool, wool warp,

natural dyes, Persia, Royal Boukara, 19th-20th c.; Untitled, oil

on canvas, America, ca. 1840 (Bequest of Robert W. Mettner).

76.1055 Jar with Lid, Red and Green Ware (Provincial), China,

17th c. (Mrs. John Nichols). 76.1068 Japanese Seashore, woodcut,

1964, Fumio Kitaoka, Japanese, b. 1918 (Mrs. Moselle Taylor Meals).

76.1069 Seascape Motif, water color, 1970, H. Carroll Cassill, American

(Leona E. Prasse). 76.1070 Untitled, water color, 1952, Jean O'Hara, American

(Charles B. Jeffery). 76.1079 Untitled, collage, Eileen B. Ingalls,

American (Mr. and Mrs. Henry Steinberg). 76.1080-84 Shoot, album of

five original serigraphs, Richard Lindner, American (Mr. and Mrs.

Ted M. Luntz). 76.1087-88,a,b Silk Textile and Three Silk Embroidered

Panels, China, late 18th-early 19th c. (C. L. Burton). 76.1089

Lake of the Eries, drawing, Frank N. Wilcox, American, 1887-1964

(Mrs. Marie N. Agee). 76.1090-91 Recumbent Bull with Ureaus,

bronze, Egypt; Goat, bronze, Greco-Roman, 2nd-1st c. B.C.

(Thomas P. Miller). 15262/3&4 Two Samples of Cotton Batik, Java

(Charles B. Jeffery). 15299/14 Untitled, woodblock print,

Yukoko Matsiu, Japanese (George Brewster). 15811/27 Mud Cloth,

men's weave cloth, painted, Africa, 20th c. (Janet L. Mack).

16023/27 Soubrette, intaglio, Martha Palmer Fuller, American (Moselle

Taylor Meals). 16228/2-5 Clay Pottery Objects: Two small rounded

pots; Figure (possibly a rattle); and Pot Shards, Panama (Gary R.

Strauss). 16233/1-45 Objects from North China, ca 1912: six tunics;

Three Pants; Two Hats; Slipper Socks; Child's Shoes; Headband; Fabric Headrest; Two Dolls; Two Notebooks; Five Textiles; Six Hair Ornaments; Two Silk Purses; One Silk Envelope; Two Wooden Combs; Two Costume Decorations; Six Fingernail Protectors; Small Box; Needle Case; Folding Knife or Razor; Two Strands Beads (one with pendant) (Mrs. Ellis W. Adams).

16243/9 Sampler, natural linen, Spain, 19th c.; 16243/11 Sampler, linen, Italy, 19th c.; 16243/13 Sampler, linen, Mexico, early 20th c.; 16243/14 Pigeon, cast brass, paint, America; 16243/19 Box with Lid, wood, ivory inlay, metal, unassigned; 16243/25 Shallow Bowl, glazed pottery, English made for 19th c. - American market; 16243/27 Round Bowl, glass, blown, Mexico, 20th c.; 16243/28 Plate, white glaze, England, ca. 1830; 16243/29 Toy Vehicle, metal, painted, wind-up mechanism, Germany; 16243/31 Hippopotamus, cast metal, unassigned; 16243/32 Elephant, cast brass, incised, India, 20th c.; 16243/42 Small Footed Glass, America, ca. 1870 (Bequest of Robert W. Mettner). 16245/1 Opera Spectacle Costume Bag, hand crocheted, silk lining, America, 1900 (Mrs. Ethel J. Bangel).

PURCHASES

THE HAROLD T. CLARK EDUCATIONAL EXTENSION FUND

76.1056 Loch, aquatint on BFK Rives paper, Norman Ackroyd,

English, b. 1938; 76.1057-67 African Objects, early 20th c.:

Houssa Ceremonial Headpiece, reeds, cloth, hair, shells; Pipe,

brass, wood; Two Ankle Bracelets, brass; Carved Spoon and Fork,

wood; Amulet, leather; Bird, carved ebony; Woven Bag, raffia-type

natural fibers; Tray, coiled basketry, natural fibers; Storage

Basket, open plaiting, twining, natural fibers. 76.1071-73

L'Andalousie au temps des Maures, lithograph, Eugène Grasset,

French; Librairie Ed. Sagot, lithograph, Jules Cheret, French,

1836-1933; Pall Mall Magazine, lithograph, Amor (G.D.A.), English.

76.1074-77 Sharaku and I, silkscreen, Shiro Fukazawa, Japanese,

b. 1907; Three Lemons, woodblock print, Yoshisuke Funasaka,

Japanese, b. 1939; Oike Doorway, woodblock print, Clifton Karhu;

Hyoteki (Target), woodblock print, Kenji Kusaka, Japanese.

76.1078 Wharf Scene, lithograph, Jules Cheret, French, 1836-1933.

76.1085-86 Premiere Lecon, drypoint and aquatint; Sous Les

Figuiers, etching and aquatint, Edward Leon Louis Legrand, French,

1863-1951. 16258/1 Untitled, rhoplex, William Ruffer, American.

16269/1 Shell, soft ground etching, 1974, Susan B. von Glahn,

American.

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Art History and Education
FROM: James A. Birch, Associate Curator
Department of Art History and Education
SUBJECT: Annual Report, 1976

Young People's Programs

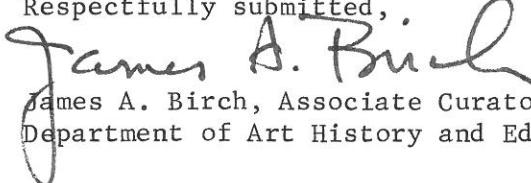
Registration for the spring term for members' and non-members' children was held January 30 and 31, 1976, respectively, and enrollment totalled 626. For the summer session, registration was June 4 and 5; enrollment was 666. The fall term registration dates were September 17 and 18; enrollment was 512.

Enrollment Comparison:

<u>1974</u>	Spring	577	Scholarships	156
	Summer	533	Scholarships	121
	Fall	533	Scholarships	68
<u>1975</u>	Spring	482	Scholarships	82
	Summer	650	Scholarships	121
	Fall	450	Scholarships	65
<u>1976</u>	Spring	626	Scholarships	177
	Summer	666	Scholarships	110
	Fall	512	Scholarships	157

General enrollment for 1976 was up by 222 students, with 176 more scholarships than 1975. This was made possible by the distribution of scholarship forms by the University Circle Center for Community Programs staff, and some very dedicated area teachers. Interest in the Museum's programs by the local community continues to grow slowly.

Respectfully submitted,


James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Art History and Education
FROM: James A. Birch, Associate Curator
Department of Art History and Education
SUBJECT: Annual Report, University Circle Project, 1976

In the spring of 1976 the Museum completed its extended program of 5-day sessions with schools in the University Circle area funded by The George Gund Foundation. Due to the tripling of the original project it was decided that the one-day gallery and classroom visits would be discontinued in favor of the 5-session program. At the end of May the Museum staff involved in the project and University Circle Center for Community Programs staff met for an evaluation session. We had expected that there would be logistical problems with high schools and junior high schools and this proved to be true. It was decided to discontinue the visits to the school on these levels as our staff was convinced that more could be accomplished in the Museum than in the school. It was decided to continue the two school visits on the elementary level.

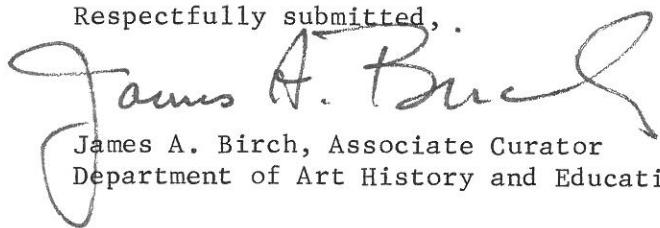
Gil Brooks stated that since the five-day program was so popular with the school administrators and staff, we should not reinstate the one-day session but concentrate our scheduling on the five-day sessions.

In the Fall of 1976 the Cleveland Museum of Art assumed the financial responsibility for the enlarged program as had been agreed upon in our George Gund Foundation proposal. By using more full-time staff members and the existing part-time budget, this did not add to the Education department ex-

penditures.

The Afro-American Tradition in Decorative Arts exhibition received a ten-month, June 1, 1976 to April 1, 1977, planning grant from the National Endowment for the Humanities and I was made Project Director; John Moore, Supervisor of Education Programs; and Meri Cornblath, Clerical Assistant.

Respectfully submitted,


James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Bernice Spink, Administrative Assistant for School Program
SUBJECT: Annual Report--Suburban and Area Public, Catholic, and
Independent Schools, 1976

Part-time staff assigned to gallery classes for school groups during 1976:

Joellen DeOreo	1-1/2 days
Lori Gross	2 days
Julie Hoover	4 days--whenever not scheduled for East Cleveland
Judith Saks	2 days

Mrs. Rita Myers retired February 1 after forty-three years as an
instructor in the Education Department. Celeste Adams, assistant
curator, resigned August 1 to continue study at Harvard University.
Marianne Doezena came to the Department as a full-time instructor
September 1, and Ellen Breitman joined the staff in the same capacity
December 1. As of January 6, Julie Hoover became a part-time instructor,
teaching on those days she was not scheduled for the East Cleveland project.

Statistics for staff-conducted and self-guided classes from suburban
and area public, Catholic, and independent schools (excluding the City
of Cleveland) totalled 56,584. This figure represents a drop of

approximately 4% under 1975, which in part might be attributed to the fact that many school levies were defeated during the year and monies for buses for field trips were not available.

School systems most frequently served by the Department include:

Bay Village	Maple Heights
Beachwood	Mayfield City
Bedford	Orange
Chardon	Parma
Cleveland Heights	Rocky River
East Cleveland	Shaker Heights
Euclid	South Euclid-Lyndhurst
Fairview Park	Warrensville Heights
Garfield Heights	Wickliffe
Kirtland	Willoughby-Eastlake
Lakewood	

Out-of-town schools served include:

Akron	Painesville
Brunswick	Strongsville
Canton	Vermilion
Lorain	West Geauga
Medina	Wooster
Mogadore	Youngstown

A limited number of schools from Pennsylvania and New York are also served.

Scheduling for the entire school year is still being done by mail for the Shaker Heights and Mayfield City school systems. The Willoughby-Eastlake scheduling was done by telephone. These schools have had the most extensive Museum-visit program for a number of years.

Schools are encouraged to schedule a series of visits to the Museum,

but it is difficult for most schools to arrange them. Beaumont School's Spanish classes continue to come each year for a series of lectures and gallery tours. Several other schools have scheduled a series of visits.

Respectfully submitted,

Bernice Spink

Bernice Spink

Administrative Assistant for School Program
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Julie Hoover, Assistant Supervisor, East Cleveland Project
SUBJECT: Annual Report, East Cleveland Project, 1976

In 1976 The Cleveland Museum of Art continued to serve all elementary students (1,750) in the East Cleveland Extended and Enriched School Year Project. The annual report for this project can be divided chronologically into two phases: January--June (which ran much as outlined in the 1975 Annual Report) and September--December, when changes were instituted in response to the changing needs of the East Cleveland Board of Education.

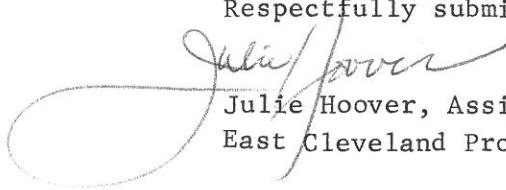
In January through June, weekly studio activities for East Cleveland classes were planned around the theme of a single design element: shape, line, or color. For example, the first grade curriculum comprised a week of activities designed to introduce and develop the children's concept of shape. These themes allowed the museum teaching staff maximum flexibility in their approach to planning the week's activities. Throughout the week, this system required constant interchange among the teachers to maintain continuity and assure use of varied galleries. Full-time staff from the museum's Department of Art History and Education supplemented the part-time East Cleveland staff, allowing us to operate with a ratio of three museum teachers to fifty students two days each week. On these days, one of the two visiting classes was divided between two museum instructors so as to create small classes (of approximately twelve students) and facilitate

projects such as creative writing and drama.

In September through December, the amount of time each East Cleveland student visited the museum was cut in half. While in the spring phase most classes visited the museum for two-week periods of half-days, the new academic year was planned with all classes, irrespective of grade level, visiting for one week of half-days. This resulted in our organizing the teaching schedule with one to two week intervals between class visits.

The East Cleveland Project teaching staff was made up entirely of part- or full-time instructors from the museum's Department of Art History and Education. Thus, for the first time, the project became a direct function of this department. The addition of the position of Coordinating Teacher with responsibility for teaching every day of East Cleveland class visits allowed for a continuity previously unfeasible. The Coordinating Teacher also made an orientation visit to each class immediately prior to the museum visit. This orientation visit served both to prepare students for the upcoming museum visit and to consult with the teacher on relating his or her curriculum to the project. Often classes visited were excited about a social studies unit that easily could be supplemented with one of the museum collections. While not every museum experience was designed with an individual class's special interest in mind, many were so designed, and a two-way communication was established between the museum staff and East Cleveland teachers. These were much needed improvements. Class sizes tended to exceed the average twenty-five of previous years, and as in the January through June phase, two days per week were staffed with an extra museum teacher enabling smaller classes on those days.

Respectfully submitted,


Julie Hoover, Assistant Supervisor
East Cleveland Project

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Ann Chadbourne, Assistant Supervisor, East Cleveland Project
in Charge of Volunteers
SUBJECT: Annual Report, East Cleveland Project, 1976

As the East Cleveland Project moves into the second half of its fifth year, our volunteers continue to contribute time, effort, and enthusiasm. Since the program is older now, it is especially easy to work with the "seasoned" volunteer who knows our art staff teachers, as well as some of the children who have been in the program for several years.

Because of a more demanding orientation course for the new members of the Junior Council, the East Cleveland Project has some new and responsible council members as volunteers. Between January and June, our program had seven Junior Council volunteers, and this fall three additional members gave their time and talents. It is fortunate to have this "service" time available in the education department as well as at the information desk or sales desk.

Between March and May, we acquired four student interns from Cleveland State University for the first time. They were working under Dr. Bobby L. Rowe. They proved to be most conscientious and excited with their learning experience here. One of these interns later taught a Saturday class in the fall of 1976 and the spring of 1977. This volunteer opportunity might be viewed as a fruitful area to discover teaching talent. One of our earliest interns from Case Western Reserve University is now a pivotal teach-

er in the East Cleveland Project.

The spring session brought another intern from Lake Erie College. In her intense interest to study the children, she administered a "Creativity Test". Although of great interest to us all, it used too much of the total classroom time. It was necessary to remind her that the museum's first obligation was to educate the children, not change or reduce our class time to suit the needs of the college student.

The fall term opened in September, but the funding had been cut in half, and the children visit for only one week rather than two. This reduced the volunteer hours available to the Case Western Reserve University students from Anita Rogoff's "Learning Laboratory". Therefore, Mr. Birch and I discussed the possibility of using some of the nine CWRU students in the University Circle Project to help fill out their required hours. This idea did not adapt well due to the shorter class time, as well as the smaller classes. The need for volunteer help was not as great. After the fall term, we decided to discontinue volunteers in the University Circle Project.

Some of the rhythm of the program has been lost with the reduced number of weeks the program is in session. The weeks that are scheduled do not come on a regular basis so it has been important to work more closely with the volunteers' schedules. Promptness is less of an issue, and most volunteers have reflected a feeling of responsibility and sustained enthusiasm.

Assisting in The East Cleveland Project is the only volunteer job available at The Cleveland Museum of Art to the new Cleveland resident who often brings with her a wealth of experience from another museum in another city.

Respectfully submitted,

Ann Chadbourne

Ann Chadbourne, Assistant Supervisor,
East Cleveland Project, in Charge of
Volunteers

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: John L. Moore, Staff Instructor
SUBJECT: Special Programs Annual Report, 1976
1. Joint CMA, CWRU, John Hay, Cathedral Latin Project
2. John Hay, Cathedral Latin Studio Project

The two pilot programs of 1975 met with continued success in 1976.

The joint Cleveland Museum of Art--Case Western Reserve University history projects involved ten students from each of the two above schools. They covered the Baroque and Classical periods, each with five sessions of one and one-half hours each. Four sessions which covered political science, music, theatre, and literature of the two periods were instructed by staff members at CWRU. At the Cleveland Museum of Art, I instructed the classes in the development in the arts of each period using the museum's collection.

The John Hay--Cathedral Latin Studio Project provided the students with a greater understanding of the basic elements in drawings. We worked from objects and drawings in the museum's collection. Both senior high schools sent eight talented art students selected by their art teachers.

Both the art history and studio projects provided an opportunity for the students to learn how to use the museum and its collection for study and research. Also, as mentioned in last year's report, the project offered the students advanced study in an integrated atmosphere without classroom discipline problems.

The Cleveland Board of Education supplied funds for this project and the programs are continued in 1977.

Respectfully submitted,
John L. Moore

John L. Moore, Staff Instructor

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Gerald Karlovec, Staff Instructor
SUBJECT: Annual Report, Saturday and Summer Classes, 1976

The classes for young people in 1976 reflected two main thoughts--the bicentennial year and areas of specialized interest.

For the bicentennial we offered "America in Art", which offered the instructors an opportunity to utilize the European Vision of America exhibition as well as the museum's collection. "American Indian Art" gave the class a chance to view in depth the Arts of the American Indian exhibition. "Red, White and Blue" traced the development of American art from the 17th century to the contemporary trends, and was augmented for a period by the Heritage and Horizon exhibition.

The classes for specific interest areas were "Fiber Forms", to see if the current interest in textiles, shaped weaving, and soft sculpture would attract an interest group, which it did; "Drawing and Cartooning", which gave the participants a structure based on drawing and took advantage of the ever-present interest in comic books; "African Safari", which offered through studio and gallery projects a chance to do more than just masks; and "Puppets and Pageants", which utilized the Extension Exhibitions collection a great deal.

In addition to the above, several general classes were offered which permitted the teachers to work with the overall collection. Some of these

Gerald Karlovec / Annual Report, 1976

were "Teenage Drawing and Painting", "Abracadabra", "Kaleidoscope", and "Mini-Masters". Also offered were classes in film-making, still photography, and costumes ("Rags, Robes, and Regalia").

Respectfully submitted,

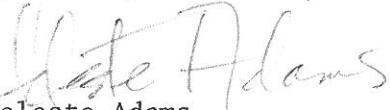
Gerald L. Karlovec
Gerald Karlovec, Staff Instructor

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Art History and Education
FROM: Celeste Adams, Assistant Curator
SUBJECT: Annual Report, 1976

The following report describes high school programs during 1976.
Please note that an appendix follows the report.

Respectfully Submitted,



Celeste Adams
Assistant Curator
Department of Art History and Education

Celeste Adams/ Annual Report, 1976

Advanced Placement Art History

I. Twenty-four students continued the second semester of Advanced Placement Art History. In addition to the Janson text, students read Anthony Blunt, Artistic Theory in Italy, Linda Nochlin, Realism and Tradition in Art, and R.H. Wilenski, The Meaning of Modern Sculpture. Second semester lectures covered material from the Renaissance to Contemporary (appended #1). A reserve reading shelf was set up in the Museum library (appended #2). Second semester recitation meetings included a session in the Department of Painting Restoration, a session in the Department of Prints and Drawings and film showings of Spiral Jetty, Ronchamp Chapel, Painters Painting, and Christo: Works in Progress.

the exam.

Twenty-one Cleveland students took the AP exam on May 21. Ronni Zakon and Jay Gates proctored the exam. Debby Kresja and Christiane Berry submitted projects. Nineteen students wrote the final essay question based on Nochlin, Realism and Tradition in Art. The results follow:

3 students - grade 5 - Laurel, Shaker Hts., Willoughby-South

6 students - grade 4 - Hawken, Shaker Hts., Laurel

10 students - grade 3 - Shaker Hts., Cleveland Hts., Hawken, John Marshall

2 students - grade 2 - Hawken, Shaker Hts.

Celeste Adams/ Annual Report, 1976

AP account balance, January 1976	\$620.00
films: <u>Spiral Jetty, Ronchamp Chapel</u>	112.00
<u>Painters Painting</u>	131.00
<u>Christo: Works in Progress</u>	56.77
exam review materials	9.00
student scholarships	24.00
class refreshments exam day	<u>10.82</u>
	343.59
	620.00
	<u>-343.59</u>
AP balance, June 1976, 296.41 (absorbed into department budget)	296.41

AP account total for student application fees \$ 625.00
July 1, 1976

Tues. - Jan. 20	The Renaissance: Alberti and Leonardo	Reading: Janson, pp. 329-357 Blunt, <u>Artistic Theory in Italy</u>
Sat. - Jan. 24	Department of Painting Restoration	
Tues. - Jan. 27	Michelangelo and the High Renaissance	Reading: Janson, pp. 357-374
Sat. - Jan. 31	Renaissance Painting Galleries	
Tues. - Feb. 3	Mannerism: The Stylish Style	Reading: Janson, pp. 374-404
Sat. - Feb. 7	Department of Prints and Drawings	
Tues. - Feb. 10	Baroque Architecture	Reading: Janson, pp. 405-420
Sat. - Feb. 14	Italian Baroque Painting Galleries	
Tues. - Feb. 17	Baroque Style in the North	Reading: Janson, pp. 421-433
Sat. - Feb. 21	Flemish and Dutch Painting Galleries	
Tues. - Feb. 24	French Art under the Louis's	Reading: Janson, pp. 434-452
Sat. - Feb. 28	French Decorative Arts Galleries	
Tues. - March 2	Neoclassicism and Romanticism	Reading: Janson, pp. 453-488
Sat. - March 6	19th Century Painting Galleries	
Tues. - March 9	The Realists	Reading: Janson, pp. 488-504 Nochlin, <u>Realism & Tradition in Art</u>
Sat. - March 13	Impressionist Painting Gallery	
Tues. - March 16	Impressionism	
Sat. - March 20	Post-Impressionist Gallery	

Tues. - March 23 Post-Impressionism

Sat. - March 27 Modern Galleries

Reading: Janson, pp. 505-509
Wilenski: The Meaning of Modern Sculpture

Tues. - March 30 20th Century Painting and Sculpture

Sat. - April 3 Films: Spiral Jetty 1970
Christo: Four Works in Progress
The Chapel of Ronchamp

Reading: Janson, pp. 510-537
Greenberg, Art and Culture
"Avant-Garde and Kitsch"

Tues. - April 6 American Art after 1950

Sat. - April 10 Film: Painters Painting directed by
Emile deAntonio (Conversations with
New York Painters 1940-70)

Tues. - April 13 20th Century Architecture: The Emerging
Face of Urban America

Reading: Janson, pp. 538-545

(SPRING HOLIDAY April 13 through May 1)

Tues. - May 4 Review

Tues. - May 11 Review

Tues. - May 18 Review

Fri. - May 21 AP Examination

Advanced Placement Art History Reserve Shelf--Second Semester

Cleveland Museum Library

One-volume histories of art:

Fleming, William. ART AND IDEAS, rev. ed., 1968, Holt, Rinehart & Winston, New York.

Gardner, Helen. ART THROUGH THE AGES, rev. ed., 1970, Harcourt, Brace, New York.

Gombrich, E.H. THE STORY OF ART (also available in paperback), Phaidon Editions, distributed by Fred A. Praeger, New York.

Clark, Kenneth. CIVILIZATION, Harper and Row Publishers, New York.

Robb, David J. and Garrison, J.J. ART IN THE WESTERN WORLD, Harper & Bros., New York.

One-volume histories of art consisting of illustrations only:

Janson, H. W. KEY MONUMENTS OF THE HISTORY OF ART, Harry N. Abrams, New York.

Additional:

Gombrich, E.H. ART AND ILLUSION, Princeton.

Hauser, Arnold SOCIAL HISTORY OF ART, Vol. 3 and 4 only.

Holt, Elizabeth. A DOCUMENTARY HISTORY OF ART, Anchor, Vol. 11.

Clark, Kenneth. LANDSCAPE INTO ART. Beacon Press.

Greenberg, Clement. ART AND CULTURE, Beacon Press.

Friedlander, Walter, DAVID TO DELACROIX, Harvard University Press.

Giorgio, Vasari. LIVES OF THE ARTISTS, Simon and Schuester.

Read, Herbert. A CONCISE HISTORY OF MODERN PAINTING, Praeger.

Canaday, John. MAINSTREAMS OF MODERN ART.

The year of 1976 was one of transition for the Extensions Division. Andrew T. Chakalis accepted the responsibilities of supervisor, after the retirement of Janet Mack in August of 1976.

A comprehensive survey was made of the 95 schools and other public institutions in order to evaluate the educational direction surrounding our present services. Preliminary results have indicated that along with our existing services, new directions for furthering the educational impact must be realized.

Selected exhibits for the Lower Educational Gallery were held either in conjunction with a major exhibition in the museum's main gallery or independently. Among these were the Arts of the American Indian, designed by Elisabeth Harter, as a complement to the European Vision of America Bicentennial Exhibit. Most of the materials used were housed in the Extensions Division and were viewed by the public for the first time. Documents: Heritage and Horizons, was a display of documents and historical writings related to the

artists being viewed in the exhibit Heritage and Horizons. The materials were on loan from the American Archives in Detroit, Michigan. An exhibit held in conjunction with the 1976 May Show was Materials and Techniques of 20th Century Artists. This exhibit explored the development of 20th century painting, sculpture, and printmaking utilizing objects from the museum's collection, private collectors, and artists.

Throughout the year we continued our service to galleries outside of the museum. These included the Kenneth C. Beck Center for the Cultural Arts and The Willoughby Fine Arts Center which received a contemporary print exhibition developed by Karen Smith and Andrew Chakalis. Cleveland Prints and Pottery, Modern Glass, and Intaglio Prints developed by George Brewster and Fantasy developed by Elisabet Harter were on display at Karamu House Art Gallery. The Lakewood Civic Art Gallery received Early American: Style and Tradition and Geometric Forms in Art, both by George Brewster, the Arts of the American Indian, by Elisabet Harter, and Cleveland Water Colors and Enamels by Andrew Chakalis and Karen Smith.

The portable Modular Unit traveled to Willoughby School of Fine Arts, Lorain County Community College, the Federal Reserve Bank of Cleveland, Lee Road Library, Kenneth C. Beck Center for the Cultural Arts, and the Mayfield Regional Library. Along with the existing unit a portable Audio-Visual Unit was designed by George Brewster. The slide tape, which is shown in the unit, developed by Jay Hoffman, furthers the understanding of the objects contained within the Modular Unit itself.

Student internships continued in the Extensions Division in conjunction with several universities. A month long intercession was developed with nine Oberlin students. Each student was presented with a hypothetical exhibition project through which they gained a working knowledge of the department as each project was pursued. Under the direction of Andrew Chakalis and Karen Smith, along with the supervision of Gabriel P. Weisberg, Curator of the Department of Art History and Education, and Ms. Katharine J. Watson of Oberlin College, these theoretical projects were realized. Two students sponsored by

Ms June Hargrove from Cleveland State University, assisted in the development of the Material and Techniques of 20th Century Artists exhibition, which was realized in the Educational Exhibit Gallery. Their responsibilities ranged from writing and catalogue layout, selecting objects, interviews with area artists, to the final installation of the exhibit.

A student from Case Western Reserve University was involved in the development of the Cleveland Water Colors and Enamels exhibit for the Lakewood Civic Arts Gallery. In addition to the student activities mentioned above, the Extensions Division assisted in the Advanced Placement Program with several area high school students.

Conservation and restoration of the objects in the department have continued through the efforts of Mrs. Altmann and Richard Boggess.

On August 1, 1976, Lynette Rhodes joined the staff of Extensions, and also during the year Mrs. Pat Fine has generously volunteered her time.

A new policy was also established regarding the acquisition

of new objects. A committee composed of Andrew Chakalis, Gabriel Weisberg and a curator in charge of the related subject area, will appraise the educational merits of the objects to be acquired. This ^{WAC} policy initiated in order to maintain a good quality of objects within our department.

CLEVELAND MUSEUM OF ART
SLIDE-TAPES--1976

Katherine Solender	<u>The Art of Lyonel Feininger</u>	#122	9 minutes
Susan McCall	<u>Egyptian Animal Deities</u>	#123	8 minutes
Jeanine Love	<u>The Decorative Arts of American Architects</u>	#124	15 minutes
Diana Lee	<u>Portrait of a Lady by Bronzino</u>	#125	12 minutes
Nanette Carter	<u>A Shang Dynasty Bronze Vessel</u>	#126	10 minutes
Gerald Karlovec	<u>North American Indian Art</u>	#127	17 minutes
Janet Mack	<u>Kachina Dolls</u>	#128	6 minutes
Janet Mack	<u>American Indian Art</u>	#129	10 minutes
Kathleen Coakley	<u>Navajo Weaving</u>	#130	25 minutes
Ronnie Zakon	<u>Heritage and Horizon</u>	#131	18 minutes
Helen Borowitz	<u>European Vision of America</u>	#132	30 minutes
Ken Pearson	<u>Romantic Tales of the New World</u>	#133	8 minutes
A. Beverly Barksdale	<u>Scenes of the New World in Music</u>	#134	20 minutes
Kim Cook	<u>Enamels</u>	#135	8 minutes
Jay Hoffman	<u>Classical Art</u>	#136	12 minutes
Mary J. Karger	<u>Japonisme in Emile Galle's Art</u> <u>Glass Works</u>	#137	21 minutes

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education
From: Helen Borowitz, Assistant Curator
Subject: Annual Report, August 1 to December 31, 1976

The following report describes in brief our continuing education program, including courses for adults, and women's club groups for the last two calendar periods of 1976.

Courses for Adults

On assuming the position of Assistant Curator, Mrs. Borowitz made two changes in the courses for adults. First, lecture series were opened free to the general public, with Museum members retaining two advantages over non-members: the privilege of early registration and the gift of a free reading packet. Secondly, the open enrollment lecture courses were advertised in the local newspapers. These two changes were made in an effort to reach a wider audience for the continuing education program. The results were gratifying. The enrollment figure in adult courses for the period when these changes were in effect (September-December) was 552 for a total of 8 courses offered. (Of these enrollments 112 were recorded as non-members.) Attendance in the courses for the same period reached 2541. This showed a marked improvement over the previous year when enrollment for 9 courses offered during the same period was 371 and attendance was 1418. Total enrollment in adult courses for the year 1976 was 1207 and total attendance was 6191. This compares well with 1975 when total enrollment was 967 and total attendance was 4020.

A list of 1976 courses from the last two calendar periods, enrollment figures, and instructors follows:

Beginning Design	20	Karlovec
Water-Color Painting in America	114	Linsey
Drawing and Water Color: The Conservative's Approach	20	Moore
"Spacious Skies": Heritage and Horizon	110	Zakon
From Mummy Cases to Majolica: Decorative Art Objects from Ancient Times to the Renaissance	62	Kathman
Introduction to the Arts of Asia	167	Williams
French and German 18th-Century Decorative Arts: A Survey of New Gallery Installations	23	Hawley
Materials, Technology, and the May Show	36	Hoffman
Total enrollment	552	

Attached please find Jay Gates Annual Report--January-July 1976 with statistical corrections made on the basis of the Department statistics tabulated after Mr. Gates' departure.

Women's Clubs 1976

Before her retirement on February 1st 1976, Mrs. Myers planned the spring 1976 programs for club groups. On assuming the position of Assistant Curator on August 1st 1976 Mrs. Borowitz planned club programs for the fall.

Attached are the 1976 programs for the three groups that have participated in spring and fall lecture series. These series are taught primarily by full time instructors. With the fall session the format changed to include more gallery talks, and the instructors were permitted to limit their lectures to one hour instead of the hour and a half formerly scheduled. Since most of the groups wanted an emphasis on special exhibitions, the programs this fall were quite similar.

Summary for 1976 programs: 14 lectures Jan. to May
14 lectures Sept. to Dec.

Total 28 lectures 1976

Helen

July 29, 1976

TO: Dr. Weisberg
FROM: Jay Gates
SUBJECT: Annual Report--January-July 1976

Courses for Adults

From January through July 1976 a total of fifteen courses were offered in our program of continuing education with a total enrollment of 651. (655) H.B. This figure does not include the series of four lectures on The European Vision of America given on Wednesday evenings in July or Mr. Birch's and Miss Wilson's Talks in the Galleries for Parents of Children in Summer Classes. In neither case did people enroll in numbers that were in anyway commensurate with attendance figures.

This enrollment figure showed marked improvement over the previous year when the total enrollment from January through December was 967.

This year's attendance figures so far are 2,292. (2816) H.B.

A list of 1976 courses from the first four calendar periods, enrollment figures, and instructors follows:

Drawing and Water Color:		
A Conservative's Approach	21	Moore
Johann Liss Exhibition	26	Lurie and Richards
History of Western Art I	104	Gates
Sculpture	10	Ruffer
Traditions in Chinese Painting from the Han Dynasty through the Sung Dynasty	66	Williams
American Architecture	87	Linsey
The Art of Islam	25	Hoffman
Shakespeare and Art	38	Borowitz

Picture Window: French Landscape Painting	22	Zakon
Drawing: A Studio Approach to the Collection	20	Moore
Drawing and Water Color	21	Moore
Three Centuries of Spanish Painting	34	Kathman
Still-Life Painting	H.B. (9) 5	Hoffman
Talks in the Galleries for Members and Parents of Children Attending Summer Classes		Birch and Wilson
Festival Workshops	176	Karlovec and Hoover

Total Enrollment 651 (655) H.B.

Summer Workshop in Art History for Teachers of Humanities

Supported by a grant from the National Endowment for the Humanities as part of the educational package for The European Vision of America, the Museum offered a special workshop for high school teachers of humanities.

The 1976 workshop differed from previous institutes in two important ways. First, it was offered for university credit by Case Western Reserve University and listed in their summer school catalog as ARTH 588. Second, it limited its focus to Western art since the Renaissance in order to create an opportunity to study individual artists in greater depth and to approximate the dates circumscribing the EVA exhibition. Eight local teachers signed up for and finished the course.

The workshop met daily between 9:30 am and 3:30 pm for three weeks. Approximately two-thirds of this time was devoted to art historical context. The remaining one-third focused on problems of classroom application. These sessions were organized and presided over by John Vargo of Shaker Heights High School. Each teacher was required to prepare a lesson plan involving works of art, a gallery talk in an area of their choice, and to take a final exam.

Wednesday Evening Festivals

For the third consecutive year the Museum offered a series of cultural and social events for the public on Wednesday evening in July. The events were organized in such a fashion as to provide activities between 5:45 and 9:30 p.m.--a time when the Museum is too often vacant. By staggering the events each person could attend at least three. The events included musical recitals, films, lectures, studio workshops, and a box dinner. All of these events were offered free of charge with the exception of the dinner (adults: \$3.00, children \$1.75).

Performing in the first three of this summer's recitals were members of the faculty of the Cleveland Music School Settlement--George Pope, Richard Zucker, Judy Sullivan, Carol Lubetkin, Helen Richards, Rebecca Rutkowski, and Mari Akagi, and in the fourth Elizabeth Freeman of the Julliard School, New York. Due to increased attendance the recitals were moved up into the auditorium.

The lecture series focused its attention on the bicentennial exhibition, The European Vision of America. The first three lectures in the series were given by Dr. Gabriel P. Weisberg, Curator of the Department of Art History and Education. He spoke on the following subjects:

(1) "How Different It All Was: An Early Formulation of Ideas about the New World," (2) "First Visions: Exotica and Ethnography, Sometimes Side-by-Side," (3) "Democracy in America: Nineteenth-Century Ideas and Images." The fourth lecture was given by Mrs. Helen Borowitz on the subject "Shakespeare as Explorer: The Tempest and the Elizabethan Vision of America." The attendance at these lectures rose steadily from 154 at the first lecture to 181 at the last.

The films shown during the Wednesday Evening Festivals were part of

a summer series "The Film as Movies" that will run into August. The four films seen by the Festival audiences were Gunga Din with Cary Grant and Douglas Fairbanks, Jr. 1939; The General with Buster Keaton 1926; Alexander Nevsky, the Russian classic of 1938 with English subtitles; and John Ford's Wagonmaster with Ward Bond made in 1950.

The dinners were catered by Fraternity Catering and were offered at the same price as in 1974 and 1975. The response to the quality and quantity of food has been generally favorable. They are a local concern with facilities close to the Museum and I recommend that we continue working with them.

The festivals were well covered in the press and mentioned on television and radio. The public response of the programs is not a problem. Indeed the biggest problem facing the festivals is that they might become too large for us to handle.

It should be noted that the assistance of Mrs. Bernice Spink was invaluable in the operation of the Wednesday Evening Festivals.

Once again the attendance at these functions was up dramatically with the exception of the film program where attendance dropped off. In 1975 we served 770 dinners. Attendance at other events was as follows:

lectures 425, recitals 696, studio workshop 140, and films 2,768. In 1976 966 dinners were served with the following attendance at the other events:

^{(157) H.B.}
lectures 677, recitals 966, studio workshops 161, and films 1,487.

Galleries and the P.B.S. Special on The European Vision of America

During January and February of 1976 the Cable Arts Foundation Broadcast six of the Galleries programs in New York over Cable Channel J.

In May of 1976 filming began on an hour long special on The European Vision of America. This program will be broadcast nationally on P.B.S. in

the fall. WVIZ-TV coordinated the production of the program under the direction of Mr. Richard Siemanowski of New York. The program was narrated by Peter Ustinov and included brief discussions of specific works by Dr. Lee, Mr. Talbot, Mr. Honour, Mrs. Borowitz, and Mr. Gates.

Mr. Gates, Assistant Curator in the department with responsibility for adult programs resigned his position to become Curator of Education at the St. Louis Art Museum, effective July 31. Mrs. Helen O. Borowitz assumed the position of Assistant Curator. Mrs. Borowitz was formerly Staff Lecturer in the department.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

LAKEWOOD COLLEGE CLUB - Fine Arts Course

SPRING - 1976

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Chairman: Mrs. Jack Boughton
2683 Northview Road
Rocky River, Ohio 44116

Co-Chairman: Mrs. Harold A. Brown
3100 Nantucket Row 1931 King James Parkway
Bay Village, Ohio 44140 Apt. 307
Westlake, Ohio 44145

10:15 a.m. Tuesdays: Meet promptly in the North Entrance Lobby

"SURVEY OF WESTERN EUROPEAN MASTER PAINTINGS"

February 17 *SPECIAL EXHIBIT: Johann Liss

March 2 CREATORS OF THE RENAISSANCE: Sienese, Florentine, Venetian
Helen Borowitz

March 16 MASTERS OF THE SPLENDID AGE: 17th-Century Spanish and Dutch
Ronnie Zakon

March 30 ROMANTICISM THROUGH POST-IMPRESSION: French and English
Dr. Gabriel Weisberg

Keep on schedule
* Admission charge, free with membership cards.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

LAKEWOOD COLLEGE CLUB - Fine Arts Course

FALL - 1976

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Chairman: Mrs. Robert Mills
18181 Clifton Blvd.
Lakewood, Ohio 44107

Co-Chairman: Miss Gertrude Mahall
2040 Elmwood Ave.
Lakewood, Ohio 44107

10:15 a.m. Tuesdays: Meet promptly in the North Entrance Lobby

NEW EXHIBITIONS AND INSTALLATIONS AT THE CLEVELAND MUSEUM OF ART

September 28	SPECIAL PHOTOGRAPHY EXHIBITION: The American Situation: The Camera's Century	Martin Linsey
October 5	SPECIAL EXHIBITION: Heritage and Horizon: American Painting 1776-1976	Ronnie Zakon
October 19	NEW GALLERY INSTALLATION: Eighteenth-Century French and German Art	Barbara Kathman
November 9	Tuti-Nama: an album of Indian Paintings	Joellen DeOreo
November 30	SPECIAL EXHIBITION: May Show	Jay Hoffman

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

THE COLLEGE CLUB ART APPRECIATION GROUP
1976 - 1977

Program Chairman: Mrs. John Freer
335 Applebrook Drive
Chagrin Falls, Ohio 44022

ART AROUND THE WORLD - Series 15

10:30 a.m. Thursdays Meet promptly in the lobby, North Entrance.

October 7	SPECIAL EXHIBIT: Ronnie Zakon	Heritage and Horizon: American Painting 1776-1976
November 4	Tuti-Nama: an album of Indian Paintings Joellen DeOreo	
December 2	May Show Jay Hoffman	
January 6	Chinese Paintings Marjorie Williams	
February 3	SPECIAL EXHIBIT: Marjorie Williams	Tsutsumu: The Art of The Japanese Package
March 3	The Year in Review Helen Borowitz	
April 7	Art and Artists in Cleveland Martin Linsey	
May 5	Eighteenth-Century Galleries Barbara Kathman	

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR

TELEPHONE: 421-7340

THE COLLEGE CLUB ART APPRECIATION GROUP
1975 - 1976

Program Chairman: Mrs. William V. Lorimer
19616 Lomond Boulevard
Shaker Heights, Ohio 44122
751-9925

Co-Chairman: Mrs. Ralph S. Locher
13714 Ardoon Avenue
Cleveland, Ohio 44120
321-6550

ART AROUND THE WORLD - Series 14

10:30 a.m. Thursdays Meet promptly in the lobby, North Entrance.

Celebrating the Bi-Centennial
"TWO HUNDRED YEARS OF AMERICAN ART"

October 2 SPECIAL EXHIBIT: "Tradition and Revisions; Themes from
Ronnie Zakon History of ~~World~~ Sculpture"

November 6 "Silversmiths and Painters of Colonial Art"
Rita Myers

December 4 "American Wilderness - Landscape School"
Helen Borowitz

January 8 "Artists, Writers, and Poets"
(2nd Thurs.) Celeste Adams

February 5 "Influences from European Schools, 19th and early 20th Century"
Jay Gates

March 4 * SPECIAL EXHIBIT: "Johann Liss" ?

April 1 "American Art - Today!"
Jay Hoffman

(No May Show until November 17)
May 6 * SPECIAL EXHIBIT: "The European Vision of America"
Helen Borowitz

*Admission charge, free with Membership cards.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR

TELEPHONE: 421-7340

WOMEN'S CITY CLUB
ART APPRECIATION COURSE--SPRING 1976

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Mrs. Harold Fallon
17471 Shelburne Road
Cleveland Heights, Ohio
44118 Tel. 932-1816

Mrs. Philip J. George
4940 Clubside Road
Lyndhurst, Ohio
44124 Tel. 291-1039

January 27

SPECIAL EXHIBITION: "Johann Liss"
Ann T. Lurie, Associate Curator of Paintings

"THIS WAS--THE ANCIENT WORLD"

Important archaeological discoveries of early civilizations rest in our Museum to depict the story of religious, political, and economical struggle. To record the world around them craftsmen worked in metal and in stone; pottery and linen were made, and the basic system of hieroglyphic writing left to posterity a word-image of--how it was!

February 3 "The Coveted Fertile Crescent" Sumerian, Assyrian
~~Rennie Zaken~~ ~~Mayorie Williams~~ and Sassanian

February 10 "Inhabitants of the Nile" Dynasties of the Pharaohs
John D. Cooney, Curator of Ancient Art

February 17 "Olympian Gods and Heros" Greek and Roman
Barbara Kathman

February 24 "Gateway to the East" Early Christian, Byzantine
~~William D. Wixom, Curator Decorative Arts~~
~~Ronnie Zaken~~ Medieval and Renaissance

March 2 "Followers of Islamic Faith" Spain, Persia, etc.
Barbara Kathman

March 9 Bonus (to be announced)

ALL LECTURES ON TUESDAYS, 1:00-2:30 P.M. Meet in North Lobby

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR

TELEPHONE: 421-7340

WOMEN'S CITY CLUB
ART APPRECIATION COURSE - FALL 1976

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Mrs. Harold Fallon
17471 Shelburne Road
Cleveland Heights, Ohio
44118 Tel. 932-1816

Mrs. Philip J. George
4940 Clubside Road
Lyndhurst, Ohio
44124 Tel. 291-1039

ART OF THREE CONTINENTS

In honor of the Bicentennial we will study American paintings gathered in Cleveland for our special exhibition, *Heritage and Horizon*. Then we will trace the source of American architectural and painting styles to England. Finally we will turn to India, the land Columbus set out for on his trip to the "Western Ind," to view sixteenth-century courtly life--and contacts between Europe and India--as depicted in *Tuti-Nama*, an album of Indian paintings on exhibition.

September 28	Heritage and Horizon: Themes from Eighteenth and Nineteenth-century American Painting. Ronnie Zakon
October 5	Heritage and Horizon: Twentieth-century American Painting. Gerry Karlovec
October 12	English Architecture: Sources of Colonial and Georgian Architecture in England and Holland. Martin Linsey
October 19	English Painting: English Influences on American Painting from the Colonial Period through the Nineteenth Century. Martin Linsey
October 26	Tuti-Nama: An Album of Indian Painting. Joellen DeOreo
November 9	Indian Art in the Galleries. Joellen DeOreo

FILM PROGRAM 1976

ANNUAL REPORT

During the winter and spring session the film program finished the series devoted to the films of Luis Bunuel, Ingmar Bergman, and Louis Malle. A comparison and contrast of Bunuel's incisive Surrealism with Bergman's baroque imagery and questioning of moral values, and Malle's simple and tender films was intended.

During the summer we presented a series of films that depended largely on visual action to develop the story. Based on methods developed with early silent films, most of these films need little dialogue to be understood.

During the fall of 1976, another series comparing directorial style was presented. This time the series was based on the complex stories and visually attractive films of Jean Renoir, the elegant visual orchestrations of René Clair, and films by other French directors related to these two masters: e.g., Jean Vigo, Marcel Carné, and the brothers Pierre and Jean Prévert.

The Cleveland Museum of Art
Department of Art History and Education

To: The Curator of the Department of Art History and Education
From: Ronnie L. Zakon
Subject: Annual Report, 1976

The following report describes the Oberlin College-Cleveland Museum of Art Workshop, January 5 - January 30, 1976.

Respectfully submitted,

Ronnie L. Zakon 3/4/77

Ronnie L. Zakon
Instructor in Art History and Supervisor of
High School Programs

Oberlin College - Cleveland Museum of Art Workshop (January 5 - January 30, 1976)

During January, 1976, the Department of Art History and Education held the first Oberlin College - Cleveland Museum of Art Workshop at the Museum. Fifteen Oberlin College students (two graduate-level and thirteen undergraduates) participated in the program (see Appendix # 1), which utilized Oberlin College's January Winter Term.

Overall administration of the month-long project and coordination with Dr. Katharine Watson, Professor of Art History at Oberlin, was handled by Dr. Gabriel P. Weisberg, Curator and Ronnie L. Zakon, Instructor, of the Department of Art History and Education. Andrew Chakalis, Supervisor of the Extensions Division, supervised nine students in Extensions Divisions projects, assisted by Karen Smith and Ronnie Zakon. The other six students worked on audio-visual projects under the supervision of Helen Borowitz and Janet Mack.

The students came up from Oberlin to the Museum on an average of four days per week for four weeks. Funding for transportation to and from Cleveland was provided by the Winter Term Committee of Oberlin College.

Extensions Division Projects

The nine students in the Extensions Division (see Appendix #1) were involved in a variety of theoretical projects that centered around exhibition and case design for Extensions Division gallery spaces in the greater Cleveland area, the Modular Unit, and Museum gallery spaces. As a group, the students visited the Lee Road Library and Lakewood Civic Art Gallery with Andrew Chakalis, to learn about installation, lighting and the many aspects of design. The students themselves worked either independently or in pairs on specific, theoretical projects.

These projects were as follows:

Bruce A. Crooker	Redesigning the Modular Unit
Mary-Lyon Dolezal	An Art Deco installation for Karamu
Deborah Emont Cheryl Tolbert	An Early American Art installation for Lakewood Civic Art Gallery
Frances Alley Valerie Boggs	An installation on the theme of "Geometric Forms in Art" for the Lakewood Civic Art Gallery
Janni Miele	A Medieval Art installation for the Modular Unit, destined for the Airport
Miriam Stuart	An installation of Whistler Etchings for the Cleveland Museum of Art print galleries
Janet Stone	An installation of Scandinavian Art for the Modular Unit

*See
cover.*

Audio-Visual Projects

Of the six students involved in audio-visual projects, four produced finished slide-tapes which are listed in the Department's Catalogue as follows:

#122 The Art of Lionel Feininger
 Katherine Solender (9 minutes)

#124 The Decorative Arts of American Architects
 Jeanine Love (15 minutes)

#125 Portrait of a Lady by Bronzino
 Diana Lee (12 minutes)

#126 A Shang Dynasty Bronze Vessel
 Nanette Carter (12 minutes)

Oberlin College Winter Term
at the Cleveland Museum of Art

Participants in the Program

Extensions Division

Frances Alley

Valerie Boggs

Bruce Crooker

Mary-Lyon Dolezal

Deborah Emont (Graduate Student)

Janni Miele

Miriam Stuart

Janet Stone

Cheryl Tolbert

Audio-Visual

Nanette Carter

Diana Lee

Jeanine Love (Graduate Student)

Carol Matteini

Reid Roberts

Katherine Solender

The Cleveland Museum of Art
Department of Art History and Education

To: The Curator of Art History and Education

From: Ronnie L. Zakon

Subject: Annual Report, 1976

The following report describes high school programs (September-January, 1976). An appendix follows the report.

Respectfully submitted,

Ronnie L. Zakon 3/14/77

Ronnie L. Zakon
Instructor in Art History and Supervisor
of High School Programs

Report on High School Programs, 1976Advanced Placement Art History

I. Twenty-five students (seventeen girls and eight boys) began the Advanced Placement Art History Program in the fall of 1976 (list appended # 1). Fourteen students came from private schools, ten from public schools and one from an inner city school.

School listings follow:

Beaumont School for Girls	2
Chagrin Falls High School	1
Euclid Senior High School	1
Hathaway Brown School	3
Hawken Upper School	5
Lake Ridge Academy	1
Laurel School	3
Shaker Heights High School	7
West Tech High School	1
Willoughby-South High School	1

All students were seniors with the exception of one junior from Shaker Heights High School (who later withdrew).

During the fall term, lectures covered material from Ancient Egypt to the Early Renaissance (curriculum appended #2). Recitation sessions included gallery meetings, a visit to New Gallery and the film NUBIA '64. A reserve shelf was set up in the Museum Library for student reference (list appended #3).

In addition to reading Janson, the students were assigned Robert Branner's Gothic Architecture. Students wrote one paper and took a midterm and a final examination (December 14, 1976). Fall semester grades were forwarded to the schools as follows:

5 students	A
4 students	A-
4 students	B+
5 students	B
4 students	B-

II. Expenses for the Fall, 1976 semester:

(\$625.00 account total for student application fees)

AP Account Balance, fall, 1976: \$625.00

Film: NUBIA '64 67.50

Helen Gardner's Art Through the Ages 15.00
\$82.50

Balance brought forward, January 1977 \$542.50

III. Profile on College Credit Granted, AP 1975-76

During December 1976, a questionnaire was sent out to eighteen students from the 1975-76 Advanced Placement Art History class, asking whether or not college credit had been granted. The results from the fifteen responses were as follows:

AP Grade 5	Yale University	credit granted
AP Grade 5	Oberlin College	credit granted
AP Grade 4	Randolph-Macon	credit granted
AP Grade 4	Case-Western Reserve	credit granted
AP Grade 4	Kenyon College	1/2 credit granted
AP Grade 4	Clark University	credit granted
AP Grade 4	Minneapolis College of Art and Design	credit granted
AP Grade 4	Brown University	no credit
AP Grade 3	Hope College	credit granted
AP Grade 3	Fordham University	credit granted
AP Grade 3	Denison University	no credit
AP Grade 3	Vassar College	no credit
AP Grade 3	Denison University	no credit
AP Grade 3	Wesleyan College	no credit
AP Grade 3	Rhode Island School of Art and Design	no credit

Evaluation of The Arts of China and Japan, Fall, 1976

Course Description:

The Arts of China and Japan, a ten-week program designed to make the Oriental Collections in the Cleveland Museum of Art revelant to secondary students began Wednesday, September 15 and continued until Wednesday, November 17, 1977. Incorporating an interdisciplinary approach to the study of the arts, religions, and philosophies of China and Japan the hour-long classes included both slide lectures and gallery visits. Topics ranged from archaeological discoveries in China, sculpture, and painting to Japanese gardens, temples, screens, and prints. In response to requests from the class, an hour was devoted to a discussion of the Chinese language and calligraphy and attending students practiced basic strokes and simple characters.

studies on the college level.

Proposals

It is proposed that the program be continued in the Fall of 1977 for the same length of time but with these suggested revisions, to aid enrollment:

1. If possible to have the course approved for credit within school systems.
2. Begin the class the last Wednesday in September to allow more advertisement at the beginning of the fall semester. As in the pilot year, letters will be mailed in the spring and additional contact with the schools will be made in the fall.

Through continued effort the course should be a major contribution to the High School Programs sponsored by the Department of Art History and Education.

Marjorie Williams

The Arts of China and Japan

The Oriental Galleries at The Cleveland Museum of Art contain one of the finest collections of Far Eastern Art in the nation. It offers the unique educational experience of a comprehensive survey of the Arts of Asia.

To make this experience available to students at the secondary level, The Cleveland Museum of Art is offering a general survey of the Arts of China and Japan during the fall semester of 1976. Since the course is designed as an introduction to Eastern cultures, students interested in art, philosophy, and religion are welcome.

Beginning September 15, classes will meet Wednesdays from 4:00-5:00 P.M. Slide lectures and informal gallery visits are combined throughout the ten-week series. Preparatory readings will be suggested prior to each class. Enrollment is limited to thirty students.

Outline for the Arts of China and Japan:

Japan:

1. The Beginnings of Japanese Art
2. Japanese Buddhist Temples and Tea Gardens
3. The Reverence of Form: An Introduction to Japanese Sculpture
4. Expression and Form: Japanese Sculpture
5. Scrolls, Screens, and Prints: A Survey of Japanese Painting in the Cleveland Museum of Art

China:

6. Archaeological Discoveries in China
7. Chinese Buddhist Sculpture
8. Chinese Painting, I
9. Chinese Painting, II
10. Pottery and ~~Procelains~~: The Tea Cult and Courtly Taste

Application Form

The Arts of China and Japan

The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106

Marjorie Williams
Department of Art History and Education
Staff Lecturer

NAME _____

ADDRESS _____

SOPH. _____ JR. _____ SENIOR _____

PHONE _____

HIGH SCHOOL _____

ADDRESS _____

High School Advisor or Teacher _____

Why are you interested in the course? Have you had previous courses
in Asian History, Philosophy, or Religion?

Since this is the first time the Cleveland Museum has offered a high school class on the arts of China and Japan we would appreciate your appraisals and suggestions regarding the organizationa and content of the course.

What sessions did you find particularly enjoyable?
Did you preferr the gallery visits or the slide lectures?

Very briefly, what have you gained from the course and do you feel it will prove useful in the future?

Would you have been willing to write a short paper if the course had been offered on a credit basis.?

Advanced Placement Art History
Fall 1976
Revised Curriculum

Weekly lectures will be held Tuesday at 3:00 p.m. in the Museum Recital Hall.
Saturday recitations will meet in the galleries indicated by date.

Tues. - Sept. 21	Introduction	<u>Reading:</u> Janson, pp.9-17
Sat. - Sept. 25	Heritage and Horizon: American Painting 1776-1976	<u>Taylor, Learning To Look</u>
Tues. - Sept. 28	Egypt: The Language of Forms	<u>Reading:</u> Janson, pp.33-49
Sat. - Oct. 2	Egyptian Galleries	
Tues. - Oct. 5	The Ancient Near East and the Aegean	<u>Reading:</u> Janson, pp.50-75
Sat. - Oct. 9	Film: <u>Nubia 64</u>	
Tues. - Oct. 12	Greek Art of the Archaic and Classical Periods	<u>Reading:</u> Janson, pp.76-113
Sat. - Oct. 16	Near Eastern and Greek Galleries	
Tues. - Oct. 19	Alexander to Augustus: Hellenistic and Roman Art	<u>Reading:</u> Janson, pp.113-156
Sat. - Oct. 23	Greek and Roman Galleries	
Tues. - Oct. 26	Early Christian and Byzantine Art	<u>Reading:</u> Janson, pp. 157-183
Sat. - Oct. 30	Early Christian and Byzantine Galleries	
Tues. - Nov. 2	Early Medieval and Romanesque Art	<u>Reading:</u> Janson, pp.195-228
Fri. - Nov. 5	Mid-term Examination Review session	
Tues. - Nov. 9	MID-TERM EXAMINATION	
*Sat. - Nov. 13	Gothic Architecture	<u>Reading:</u> Branner, <u>Gothic Architecture</u>

*Lecture on this Saturday. No Friday session.

Advanced Placement Art History
Fall 1976

Tues. - Nov. 16 Gothic Architecture and Sculpture Reading: Janson, pp. 229-265

Sat. - Nov. 20 Medieval Galleries

Tues. - Nov. 23 Gothic Painting: Medium and Technique Reading: Janson, pp. 265-282

Sat. - Nov. 27 Thanksgiving Holiday - no session

Tues. - Nov. 30 The Mirror of Reality:
Renaissance Painting of the North Reading: Janson, pp. 283-304

Sat. - Dec. 4 Northern Painting Gallery

Tues. - Dec. 7 Civic Pride and Patronage:
Florence 1400-1450 Reading: Janson, pp. 305-329

Sat. - Dec. 11 Examination Review

Tues. - Dec. 14 Final Examination (3:00 p.m.)

1976-1977
Advanced Placement Art History Reserve Shelf
Cleveland Museum Library

One-volume histories of art:

Fleming, William. ART AND IDEAS, rev. ed., 1968, Holt, Rinehart & Winston, New York.

Gombrich, E. H. THE STORY OF ART (also available in paperback), Phaidon Editions, distributed by Fred A. Praeger, New York.

Clark, Kenneth. CIVILIZATION, Harper and Row Publishers, New York.

Robb, David J. and Garrison, J. J. ART IN THE WESTERN WORLD, Harper and Bros., New York.

One-volume histories of art consisting of illustrations only:

Janson, H. W. KEY MONUMENTS OF THE HISTORY OF ART, Harry N. Abrams, New York.

Additional:

Pierce, J. FROM ABACUS TO ZEUS, Prentice-Hall, Englewood Cliffs, N.J.

Gombrich, E.H. ART AND ILLUSION, Princeton.

Taylor, Joshua. LEARNING TO LOOK, University of Chicago Press, Chicago.

Goldwater, R. and Treves, M. ARTISTS ON ART, Pantheon Books, N.Y.

Hauser, Arnold. SOCIAL HISTORY OF ART, 4 vols., Vintage.

Holt, Elizabeth. A DOCUMENTARY HISTORY OF ART, 2 vols., Anchor.

Clark, Kenneth. LANDSCAPE INTO ART. Beacon Press, 1949.

Pevsner, Nikolaus. AN OUTLINE HISTORY OF EUROPEAN ARCHITECTURE, Pelican.

Boardman, John. GREEK ART, Praeger.

Richter, Gisela. A HANDBOOK OF GREEK ART, Phaidon.

Bowra, C. M. THE GREEK EXPERIENCE, World Publishing Co.

Branner, Robert. GOTHIC ARCHITECTURE, George Braziller, New York.

Kitzinger, Ernst. EARLY MEDIEVAL ART, Indiana University Press.

Male, Emile. THE GOTHIC IMAGE, Harper and Bros.

Additional, continued:

Panofsky, E. GOTHIC ARCHITECTURE AND SCHOLASTICISM, Meridian Books, 1957.

Vasari, G. LIVES OF THE ARTISTS, Simon and Schuster.

Blunt, Anthony. ARTISTIC THEORY IN ITALY, Oxford Paperbacks, 1940.

Friedlander, Walter. DAVID TO DELACROIX, Harvard University Press.

Canaday, John. MAINSTREAMS OF MODERN ART.

Read, Herbert. A CONCISE HISTORY OF MODERN PAINTING, Praeger.

Greenberg, Clement. ART AND CULTURE, Beacon Press.

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Art History and Education
FROM: James A. Birch, Associate Curator
Department of Art History and Education
SUBJECT: Annual Report, 1976

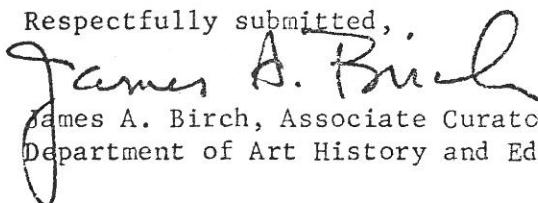
Young People's Programs

Registration for the spring term for members' and non-members' children was held January 30 and 31, 1976, respectively, and enrollment totalled 626. For the summer session, registration was June 4 and 5; enrollment was 666. The fall term registration dates were September 17 and 18; enrollment was 512.

Enrollment Comparison:

<u>1974</u>	Spring	577; Scholarships	156
	Summer	533; Scholarships	121
	Fall	533; Scholarships	68
<u>1975</u>	Spring	482; Scholarships	82
	Summer	650; Scholarships	121
	Fall	450; Scholarships	65
<u>1976</u>	Spring	626; Scholarships	177
	Summer	666; Scholarships	110
	Fall	512; Scholarships	157

General enrollment for 1976 was up by 222 students, with 176 more scholarships than 1975. This was made possible by the distribution of scholarship forms by the University Circle Center for Community Programs staff, and some very dedicated area teachers. Interest in the Museum's programs by the local community continues to grow slowly.

Respectfully submitted,

James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Art History and Education

FROM: James A. Birch, Associate Curator
Department of Art History and Education

SUBJECT: Annual Report, University Circle Project, 1976

In the spring of 1976 the Museum completed its extended program of 5-day sessions with schools in the University Circle area funded by The George Gund Foundation. Due to the tripling of the original project it was decided that the one-day gallery and classroom visits would be discontinued in favor of the 5-session program. At the end of May the Museum staff involved in the project and University Circle Center for Community Programs staff met for an evaluation session. We had expected that there would be logistical problems with high schools and junior high schools and this proved to be true. It was decided to discontinue the visits to the school on these levels as our staff was convinced that more could be accomplished in the Museum than in the school. It was decided to continue the two school visits on the elementary level.

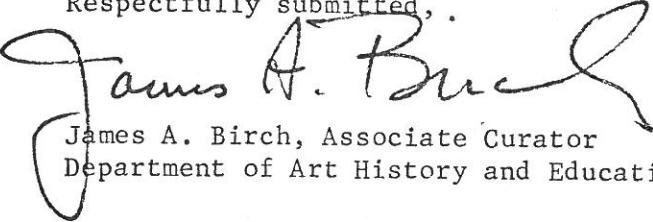
Gil Brooks stated that since the five-day program was so popular with the school administrators and staff, we should not reinstate the one-day session but concentrate our scheduling on the five-day sessions.

In the Fall of 1976 the Cleveland Museum of Art assumed the financial responsibility for the enlarged program as had been agreed upon in our George Gund Foundation proposal. By using more full-time staff members and the existing part-time budget, this did not add to the Education department ex-

penditures.

The Afro-American Tradition in Decorative Arts exhibition received a ten-month, June 1, 1976 to April 1, 1977, planning grant from the National Endowment for the Humanities and I was made Project Director; John Moore, Supervisor of Education Programs; and Meri Cornblath, Clerical Assistant.

Respectfully submitted,


James A. Birch
Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Bernice Spink, Administrative Assistant for School Program
SUBJECT: Annual Report--Suburban and Area Public, Catholic, and
Independent Schools, 1976

Part-time staff assigned to gallery classes for school groups during 1976:

Joellen DeOreo	1-1/2 days
Lori Gross	2 days
Julie Hoover	4 days--whenever not scheduled for East Cleveland
Judith Saks	2 days

Mrs. Rita Myers retired February 1 after forty-three years as an instructor in the Education Department. Celeste Adams, assistant curator, resigned August 1 to continue study at Harvard University. Marianne Doezena came to the Department as a full-time instructor September 1, and Ellen Breitman joined the staff in the same capacity December 1. As of January 6, Julie Hoover became a part-time instructor, teaching on those days she was not scheduled for the East Cleveland project.

Statistics for staff-conducted and self-guided classes from suburban and area public, Catholic, and independent schools (excluding the City of Cleveland) totalled 56,584. This figure represents a drop of

approximately 4% under 1975, which in part might be attributed to the fact that many school levies were defeated during the year and monies for buses for field trips were not available.

School systems most frequently served by the Department include:

Bay Village	Maple Heights
Beachwood	Mayfield City
Bedford	Orange
Chardon	Parma
Cleveland Heights	Rocky River
East Cleveland	Shaker Heights
Euclid	South Euclid-Lyndhurst
Fairview Park	Warrensville Heights
Garfield Heights	Wickliffe
Kirtland	Willoughby-Eastlake
Lakewood	

Out-of-town schools served include:

Akron	Painesville
Brunswick	Strongsville
Canton	Vermilion
Lorain	West Geauga
Medina	Wooster
Mogadore	Youngstown

A limited number of schools from Pennsylvania and New York are also served.

Scheduling for the entire school year is still being done by mail for the Shaker Heights and Mayfield City school systems. The Willoughby-Eastlake scheduling was done by telephone. These schools have had the most extensive Museum-visit program for a number of years.

Schools are encouraged to schedule a series of visits to the Museum,

but it is difficult for most schools to arrange them. Beaumont School's Spanish classes continue to come each year for a series of lectures and gallery tours. Several other schools have scheduled a series of visits.

Respectfully submitted,

Bernice Spink

Bernice Spink

Administrative Assistant for School Program
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Gerald Karlovec, Staff Instructor
SUBJECT: Annual Report, Saturday and Summer Classes, 1976

The classes for young people in 1976 reflected two main thoughts--
the bicentennial year and areas of specialized interest.

For the bicentennial we offered "America in Art", which offered the
instructors an opportunity to utilize the European Vision of America ex-
hibition as well as the museum's collection. "American Indian Art" gave
the class a chance to view in depth the Arts of the American Indian exhi-
bition. "Red, White and Blue" traced the development of American art from
the 17th century to the contemporary trends, and was augmented for a period
by the Heritage and Horizon exhibition.

The classes for specific interest areas were "Fiber Forms", to see if
the current interest in textiles, shaped weaving, and soft sculpture would
attract an interest group, which it did; "Drawing and Cartooning", which
gave the participants a structure based on drawing and took advantage of
the ever-present interest in comic books; "African Safari", which offered
through studio and gallery projects a chance to do more than just masks;
and "Puppets and Pageants", which utilized the Extension Exhibitions col-
lection a great deal.

In addition to the above, several general classes were offered which
permitted the teachers to work with the overall collection. Some of these

were "Teenage Drawing and Painting", "Abracadabra", "Kaleidoscope", and "Mini-Masters". Also offered were classes in film-making, still photography, and costumes ("Rags, Robes, and Regalia").

Respectfully submitted,

Gerald L. Karlovec
Gerald Karlovec, Staff Instructor

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Julie Hoover, Assistant Supervisor, East Cleveland Project
SUBJECT: Annual Report, East Cleveland Project, 1976

In 1976 The Cleveland Museum of Art continued to serve all elementary students (1,750) in the East Cleveland Extended and Enriched School Year Project. The annual report for this project can be divided chronologically into two phases: January--June (which ran much as outlined in the 1975 Annual Report) and September--December, when changes were instituted in response to the changing needs of the East Cleveland Board of Education.

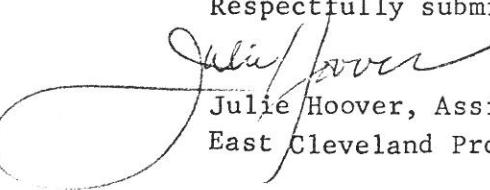
In January through June, weekly studio activities for East Cleveland classes were planned around the theme of a single design element: shape, line, or color. For example, the first grade curriculum comprised a week of activities designed to introduce and develop the children's concept of shape. These themes allowed the museum teaching staff maximum flexibility in their approach to planning the week's activities. Throughout the week, this system required constant interchange among the teachers to maintain continuity and assure use of varied galleries. Full-time staff from the museum's Department of Art History and Education supplemented the part-time East Cleveland staff, allowing us to operate with a ratio of three museum teachers to fifty students two days each week. On these days, one of the two visiting classes was divided between two museum instructors so as to create small classes (of approximately twelve students) and facilitate

projects such as creative writing and drama.

In September through December, the amount of time each East Cleveland student visited the museum was cut in half. While in the spring phase most classes visited the museum for two-week periods of half-days, the new academic year was planned with all classes, irrespective of grade level, visiting for one week of half-days. This resulted in our organizing the teaching schedule with one to two week intervals between class visits.

The East Cleveland Project teaching staff was made up entirely of part- or full-time instructors from the museum's Department of Art History and Education. Thus, for the first time, the project became a direct function of this department. The addition of the position of Coordinating Teacher with responsibility for teaching every day of East Cleveland class visits allowed for a continuity previously unfeasible. The Coordinating Teacher also made an orientation visit to each class immediately prior to the museum visit. This orientation visit served both to prepare students for the upcoming museum visit and to consult with the teacher on relating his or her curriculum to the project. Often classes visited were excited about a social studies unit that easily could be supplemented with one of the museum collections. While not every museum experience was designed with an individual class's special interest in mind, many were so designed, and a two-way communication was established between the museum staff and East Cleveland teachers. These were much needed improvements. Class sizes tended to exceed the average twenty-five of previous years, and as in the January through June phase, two days per week were staffed with an extra museum teacher enabling smaller classes on those days.

Respectfully submitted,


Julie Hoover, Assistant Supervisor
East Cleveland Project

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Ann Chadbourne, Assistant Supervisor, East Cleveland Project
in Charge of Volunteers
SUBJECT: Annual Report, East Cleveland Project, 1976

As the East Cleveland Project moves into the second half of its fifth year, our volunteers continue to contribute time, effort, and enthusiasm. Since the program is older now, it is especially easy to work with the "seasoned" volunteer who knows our art staff teachers, as well as some of the children who have been in the program for several years.

Because of a more demanding orientation course for the new members of the Junior Council, the East Cleveland Project has some new and responsible council members as volunteers. Between January and June, our program had seven Junior Council volunteers, and this fall three additional members gave their time and talents. It is fortunate to have this "service" time available in the education department as well as at the information desk or sales desk.

Between March and May, we acquired four student interns from Cleveland State University for the first time. They were working under Dr. Bobby L. Rowe. They proved to be most conscientious and excited with their learning experience here. One of these interns later taught a Saturday class in the fall of 1976 and the spring of 1977. This volunteer opportunity might be viewed as a fruitful area to discover teaching talent. One of our earliest interns from Case Western Reserve University is now a pivotal teach-

er in the East Cleveland Project.

The spring session brought another intern from Lake Erie College. In her intense interest to study the children, she administered a "Creativity Test". Although of great interest to us all, it used too much of the total classroom time. It was necessary to remind her that the museum's first obligation was to educate the children, not change or reduce our class time to suit the needs of the college student.

The fall term opened in September, but the funding had been cut in half, and the children visit for only one week rather than two. This reduced the volunteer hours available to the Case Western Reserve University students from Anita Rogoff's "Learning Laboratory". Therefore, Mr. Birch and I discussed the possibility of using some of the nine CWRU students in the University Circle Project to help fill out their required hours. This idea did not adapt well due to the shorter class time, as well as the smaller classes. The need for volunteer help was not as great. After the fall term, we decided to discontinue volunteers in the University Circle Project.

Some of the rhythm of the program has been lost with the reduced number of weeks the program is in session. The weeks that are scheduled do not come on a regular basis so it has been important to work more closely with the volunteers' schedules. Promptness is less of an issue, and most volunteers have reflected a feeling of responsibility and sustained enthusiasm.

Assisting in The East Cleveland Project is the only volunteer job available at The Cleveland Museum of Art to the new Cleveland resident who often brings with her a wealth of experience from another museum in another city.

Respectfully submitted,

Ann Chadbourne

Ann Chadbourne, Assistant Supervisor,
East Cleveland Project, in Charge of
Volunteers

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: John L. Moore, Staff Instructor
SUBJECT: Special Programs Annual Report, 1976
1. Joint CMA, CWRU, John Hay, Cathedral Latin Project
2. John Hay, Cathedral Latin Studio Project

The two pilot programs of 1975 met with continued success in 1976.

The joint Cleveland Museum of Art--Case Western Reserve University history projects involved ten students from each of the two above schools. They covered the Baroque and Classical periods, each with five sessions of one and one-half hours each. Four sessions which covered political science, music, theatre, and literature of the two periods were instructed by staff members at CWRU. At the Cleveland Museum of Art, I instructed the classes in the development in the arts of each period using the museum's collection.

The John Hay--Cathedral Latin Studio Project provided the students with a greater understanding of the basic elements in drawings. We worked from objects and drawings in the museum's collection. Both senior high schools sent eight talented art students selected by their art teachers.

Both the art history and studio projects provided an opportunity for the students to learn how to use the museum and its collection for study and research. Also, as mentioned in last year's report, the project offered the students advanced study in an integrated atmosphere without classroom discipline problems.

The Cleveland Board of Education supplied funds for this project and the programs are continued in 1977.

Respectfully submitted,



John L. Moore, Staff Instructor

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

Annual Report
Comparative Statistical Report

I. PROGRAM FOR ADULTS	1975		1976	
	GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
<u>In Museum</u>				
1. University Courses, CWRU	675	13,611	832	12,867
2. Courses for Members	157	4,020	150	6,191
3. Gallery Talks	123	4,852	128	5,734
4. Auditorium Lectures	32	3,393	26	4,221
5. Motion Picture Programs	40	13,705	33	7,780
6. Other Talks or Programs	439	9,743	547	12,090
<u>Outside Museum</u>				
1. Courses	4	237	3	155
2. Other Talks	12	800	6	364
<u>Totals, Adults</u>				
1. Total Adults in Museum	1,466	49,024	1,716	48,883
2. Total Adults outside Museum	16	1,037	9	519
3. Total Adult Attendance	1,482	50,061	1,725	49,402
 II. PROGRAM FOR YOUNG PEOPLE				
<u>School Groups in Museum</u>				
1. Cleveland Bd. of Education Schools, Staff-guided	220	7,524	205	6,686
2. All other Public Schools, Catholic & Independent, CMA Staff-guided	1,854	45,671	1,766	41,962
3. Cleveland Bd. of Education Schools, Self-guided	19	593	27	834
4. All other Public Schools, Catholic & Independent, Self-guided	414	13,370	459	14,622
<u>School Groups outside Museum</u>				
1. Cleveland Bd. of Education Schools	66	2,795	96	2,855
2. All other schools	13	311	39	647
<u>Activities for Young People</u>				
1. Classes	400	6,478	500	8,153
2. Auditorium Programs	20	4,424	22	6,314
3. Summer Classes	322	5,580	360	6,027
<u>Totals, Young People</u>				
1. Total Young People in Museum	3,258	82,875	3,342	84,663
2. Total Young People outside Museum	79	3,106	135	3,502
3. Total Young People Attendance	3,327	85,981	3,477	88,165
III. GRAND TOTAL ATTENDANCE	4,810	136,757	5,202	137,567

Audio-visual attendance: 286 scheduled groups; 7,310 total.
(This does not include individual visitors)